



High School

**Visual Arts
Essential Learner Outcomes**

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Maryland State Department of Education

VISUAL ART OUTCOME I

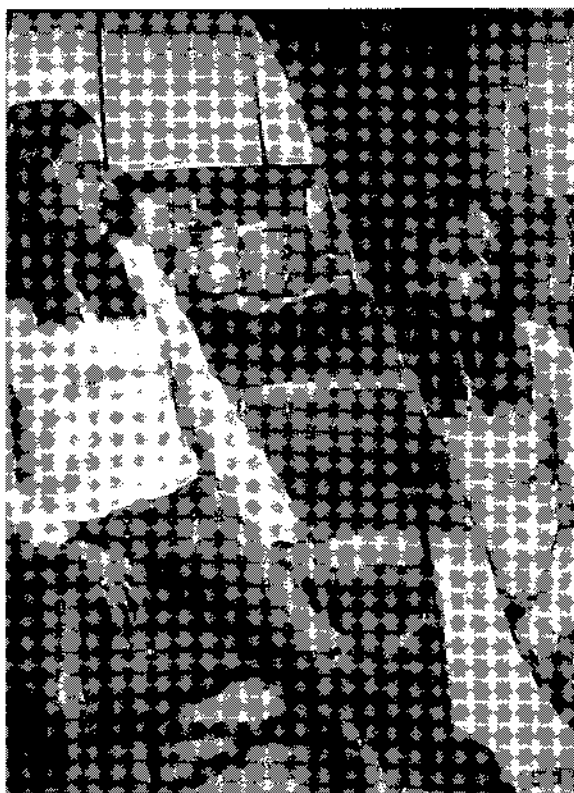
Perceiving and Responding
Aesthetic Education



The student will demonstrate the ability to perceive, interpret, and respond to ideas, experiences, and the environment through visual art.

Expectation A

The student will identify, describe, and interpret qualities of form that affect visual perception and response.



Seton Hurson, Grade 12, "Self Portrait," Michael Bell, Teacher, Southern High School, Anne Arundel County Public Schools.

Indicators of Learning

1. Creative Expression: The student will draw to achieve representational accuracy in describing edges and contours, perspective, light logic, proportion, and point of view observed in subject matter.
2. Critical Response: The student will use appropriate art vocabulary to describe, analyze, and interpret qualities of visual form perceived and recorded in works of art.

SAMPLE INSTRUCTIONAL STRATEGIES

OUTCOME I : VISUAL ART

Main Concept, Artistic References, and Developmental Needs

The ability to create a third dimension illusion on a two-dimensional surface is an essential skill in drawing. It provides a foundation for solving representational problems in other media. A host of artists offer examples that can inform students' efforts to work from observation. These include J. A. D. Ingres, Berthe Morisot, Henri Matisse, Charles White, John Biggers, David Hockney, Alice Neel, Janet Fish, Chuck Close, and Hung Liu. Adolescents, especially those who have not yet developed observational drawing skills, need practice in different kinds of drawing strategies and problems to develop the ability to render observed form with a convincing degree of likeness. In addition to practice drawing contours, negative space, and light and shadow from observation, young artists have often studied and copied masterworks to develop their technique and style.

Expectation A

The following are examples of classroom instructional strategies that a teacher might use to help students work through the Learning Indicators to achieve the stated Expectation.

Sample Strategy for **Indicator One (1)**

Following practice with a variety of observational drawing strategies, the student will render subject matter with a convincing degree of likeness. Subject matter for such a study might be a corner of a room or hallway showing perspective, value, and detail; a profile of a fellow student; or a self-portrait showing appropriate proportion, form, and detail. Students with more advanced skills can take on more sophisticated challenges such as more complex compositions, rendering form and detail to higher levels, employing dramatic points of view, and/or using wet media and or color.

Sample Strategy for **Indicator Two (2)**

Examining works from observation by artists, the student will select works from which to make studies. After completing the study, the student will describe and analyze the artist's style and technique. Follow-up work might include making a drawing in the artist's style or using the techniques of the artist and applying findings to the student's own work.

VISUAL ART OUTCOME I

Perceiving and Responding –
Aesthetic Education



High School

The student will demonstrate the ability to perceive, interpret, and respond to ideas, experiences, and the environment through visual art.

Expectation B

The student will select works of art and interpret their meaning based upon the application of expressive characteristics and use of symbolism.



Indicators of Learning

1. Creative Expression: Working from observation, memory and/or experience, the student will create a work using a mode of representation and format that serves personal ideas, thoughts, and feelings.
2. Critical Response: The student will describe, analyze, and interpret how artists select modes of representation and formats to express personal ideas, thoughts, and feelings.

Val Lucas, Grade 12, John Howland, Teacher,
Mt. Hebron High School, Howard County
Public Schools.

SAMPLE INSTRUCTIONAL STRATEGIES

OUTCOME I : VISUAL ART

Main Concept, Artistic References, and Developmental Needs

Narrative works include a variety of formats, including, but not limited to, bookmaking, cartoons, storyboards, animations on computer or with film or video, sculptures, tapestries, quilts, and murals. These may be executed with media that range from drawing and painting to ceramics, fibers, photography, and technology. Artists who work narratively consider their audience, story line, and the expressive characteristics and symbolism that can add visual quality and meaning to their narrative. Narrative works give adolescents an opportunity to construct meaning out of their own experiences, and may create the possibility of sharing these insights with others. Such endeavors can help students learn about artists and writers with careers in illustration, graphic design, animation, filmmaking, and writing.

Expectation B

The following are examples of classroom instructional strategies that a teacher might use to help students work through the Learning Indicators to achieve the stated Expectation.

Sample Strategy for **Indicator One (1)**

Creating a narrative work can be an open-ended problem because many choices are left to the student, or it can require use of certain formats, media, or other specifications. The students create a narrative work that communicates a story or message to a particular audience in a visual format. Story ideas can be developed from memory and experience, newly created to deal with contemporary issues or adapted from classic tales or novels and stories. The problem of creating a narrative work has a number of components, including brainstorming, research, testing possible formats and materials, developing a proposal, planning and decision-making, solving representational problems, crafting a product, sharing it with others, and evaluation.

Sample Strategy for **Indicator Two (2)**

The student will select a narrative artist to research and analyze distinguishing characteristics of the work. Presentation formats might include role playing the artist in an interview, developing a promotional advertisement, writing a review for an art magazine or a newspaper article, giving a report for television, or creating a web site for the artist.



VISUAL ART OUTCOME I

Perceiving and Responding –
Aesthetic Education



High School

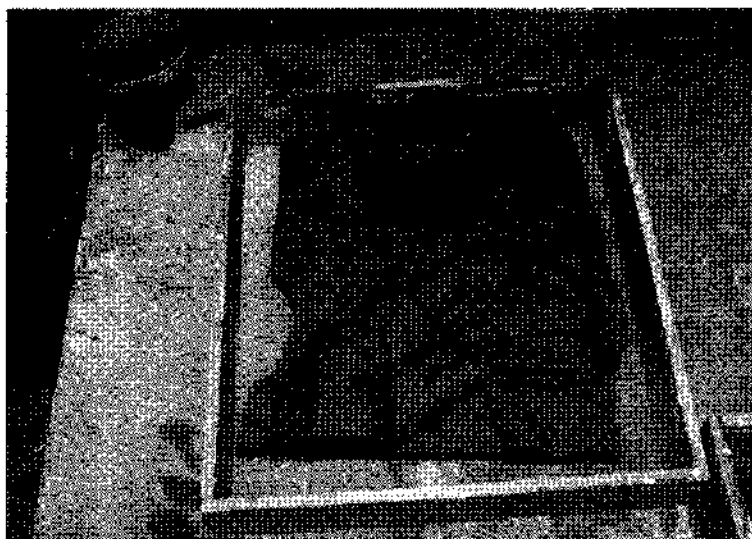
The student will demonstrate the ability to perceive, interpret, and respond to ideas, experiences, and the environment through visual art.

Expectation C

The student will compare the use of elements of art and principles of design in selected works of art and demonstrate their application by executing expressive compositions.

Indicators of Learning

1. Creative Expression: The student will develop unique or special ways to advance feeling, ideas, or meaning by using specific elements of art and principles of organization.
2. Critical Response: The student will use art vocabulary to describe and analyze the role of design in expressing unique visions.



Ernie Satchell, Artist-In-Residence,
"Fragmented Clay Portrait."
Pocomoke Middle School,
Worcester County Public Schools.

SAMPLE INSTRUCTIONAL STRATEGIES

OUTCOME I : VISUAL ART

Main Concept, Artistic References, and Developmental Needs

The manner in which art elements and principles of design have been used by artists defines the changes that have taken place throughout art history. The first half of the twentieth century witnessed a radical change in sculpted form. Henri Matisse's bronzes, *The Back I, II, III, IV*, show clearly a metamorphosis from figurative representation to formal abstraction in four distinct relief sculptures. During this time, African, Asian, Pre-Columbian, and Prehistoric art began to inform the style and content of European-influenced art. Highly dramatic use of art elements and design principles can be seen in Cubist, Futurist, Constructivist, and Surrealist sculptures. Examples include sculpture by Alexander Archipenko, Jean Arp, Sophie Tauber-Arp, Louise Bourgeois, Constantin Brancusi, Barbara Hepworth, Kathe Kollwitz, Jacques Lipschitz, Isamu Noguchi, and Pablo Picasso. Once high school students have achieved a level of realism in their drawing or painting, they can be challenged to depart from realism to think more abstractly and to explore the expressive possibilities of formal abstraction. Metamorphoses or visual change accomplished through stages, is one way of helping adolescents understand change in art and change in themselves.

Expectation C

The following are examples of classroom instructional strategies that a teacher might use to help students work through the Learning Indicators to achieve the stated Expectation.

Sample Strategy for **Indicator One (1)**

Working from ideas of personal identity and change, the student will make a series of thumbnail sketches for a sculpture that begins with realistic imagery and changes into a completely abstract metamorphosis of the original image. The student will select and apply key elements of art and principles of organization to emphasize the metamorphosis in a meaningful way. The student will refine ideas, selecting a phase of the metamorphosis to transform into a sculpture of clay, papier mache, wood, or mixed media.



Sample Strategy for **Indicator Two (2)**

In discussing personal sculpture, the student will identify key art elements and design principles used to clarify feelings and ideas in his or her work, and explain the choices in comparison to the work of an artist exemplar. One of several formats might be adapted from the art world such as gallery talks, panel discussions, interviews for the media, art reviews, and digital presentations with text and image.

Notes:



VISUAL ART OUTCOME II

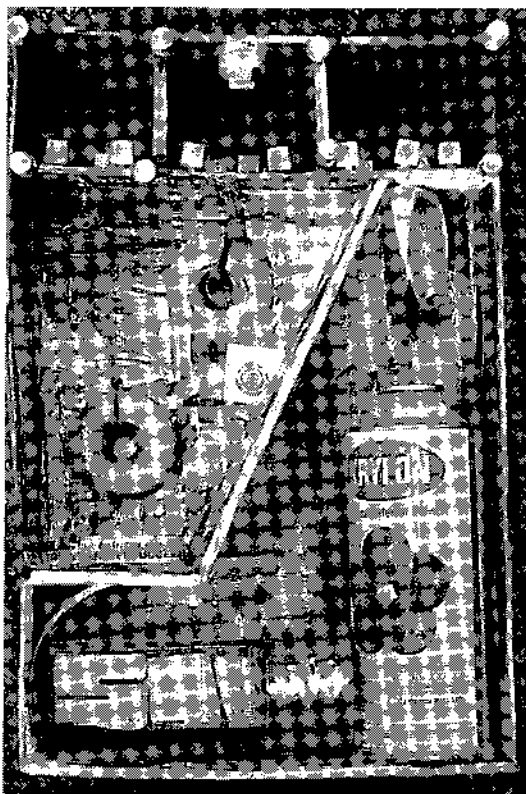
Historical, Cultural, and
Social Context



The student will demonstrate an understanding of visual art as a basic aspect of history and human experience.

Expectation A

The student will propose ways that visual art reflects significant historical, cultural, and social issues.



Indicators of Learning

1. Critical Response: The student will determine how works of art provide social commentary, document historical events, and reflect the values and beliefs of the society in which they are created.
2. Creative Expression: Inspired by selected artworks from different times and places, the student will create an artwork that explores a contemporary cultural or social issue.

Chris Sadler, Grade 12, "Cornell Box," Lynn Palewacz, Teacher, Broadneck High School, Anne Arundel County Public Schools.

SAMPLE INSTRUCTIONAL STRATEGIES

OUTCOME II : VISUAL ART

Main Concepts, Artistic References, and Developmental Needs

Artworks from ancient civilizations, the Renaissance, Ashcan School, Degenerate Art, Works Progress Administration, Russian Propoganda, and Postmodernism, reflect the beliefs, behaviors, and thinking of specific times and places. By exploring art works within the context of history, culture, and social issues, high school students can better understand ways in which art reflects significant developments, anticipates changes, or calls attention to issues and concerns. Contextual information gathered through reading or research can be used to expand the interpretation of selected works. Opportunities to make connections between historical and contemporary issues can help adolescents reflect on their own beliefs, behaviors, and thinking.

Expectation A

The following are examples of classroom instructional strategies that a teacher might use to help students work through the Learning Indicators to achieve the stated Expectation.

Sample Strategy for Indicator One (1)

After the class practices describing, analyzing, and interpreting works from the WPA and reading about the 1929 Depression, the student will select a work and write an essay explaining how the art work reflects the beliefs, behaviors, and thinking of the artist and society. The student will discuss how the work came about and how it documents a changing American culture.

Sample Strategy for Indicator Two (2)

Inspired by a variety of works from the WPA, the student will create an artwork that documents and calls attention to contemporary social issues such as health awareness, crime, or family values. The work could use the student's expertise in any of a number of media, including photography, drawing, painting, collage or assemblage, an advertisement, a web design, or an installation.



VISUAL ART OUTCOME II

Historical, Cultural, and
Social Context



High School

The student will demonstrate an understanding of visual art as a basic aspect of history and human experience.

Expectation B

The student will determine factors that influenced the creation of art in specific historical eras and places by studying artworks and other sources of information.

Indicators of Learning

1. Critical Response: By studying selected art works, the student will examine information from a variety of sources and propose factors that influenced artists and inspired artworks.
2. Creative Expression: Inspired by diverse cultural values and beliefs, stylistic trends, and technical innovations that have influenced artistic choices, the student will create an artwork that connects art history with personal values or contemporary issues.

Pablo Picasso, Spanish, 1881-1973 "Family of Saltimbanques", 1905. Canvas, 2.128 x 2.296 m (83 3/4 x 90 3/8 in.) National Gallery of Art, Washington, D.C., Chester Dale Collection.



SAMPLE INSTRUCTIONAL STRATEGIES

OUTCOME II : VISUAL ART

Main Concepts, Artistic References, and Developmental Needs

By studying works for which there are extensive and divergent source materials, the student can discover factors that have influenced the art of a given context of time and place, thus enlarging his or her sense of self, as artist, who responds to the same contextual circumstances. Picasso's *Guernica*, Goya's *The Third of May*, Ben Shahn's *Sacco and Venzetti*, and David's *The Death of Marat* are examples of well-documented works that demonstrate how the creation of art is influenced by specific historical, social, or cultural developments. High school students become aware of the historical, social, and cultural developments that affect their lives. By studying diverse source materials that describe the context of a given work and conducting research in preparation for making art, adolescents can better understand the world of experience as they exercise their own voices.

Expectation B

The following are examples of classroom instructional strategies that a teacher might use to help students work through the Learning Indicators to achieve the stated Expectation.

Sample Strategy for Indicator One (1)

After carefully examining a given artwork, like Picasso's *Guernica*, the student will respond to it either in a letter to a friend, or as a poem. Written in the first person, the letter might assume the voice of Picasso as he describes the work and discusses his intent and concerns. The poem might accommodate a more personal response, while incorporating descriptive references. After the class has shared the letters and poems, the student will research some aspect of the work to reconstruct its original context, its process of development, and the life of the work after Picasso completed it.

Sample Strategy for Indicator Two (2)

Inspired by the inquiry of Picasso's *Guernica*, the student will brainstorm current events and issues, selecting one to explore through research, reflection, and visual thinking in the development of a new work. A presentation on the work will reflect sources and discoveries, describe processes, validate choices of materials and format, identify goals used in crafting the final product, assess outcome, and discuss the value of using art as a tool for investigating contemporary problems and issues.



VISUAL ART OUTCOME II

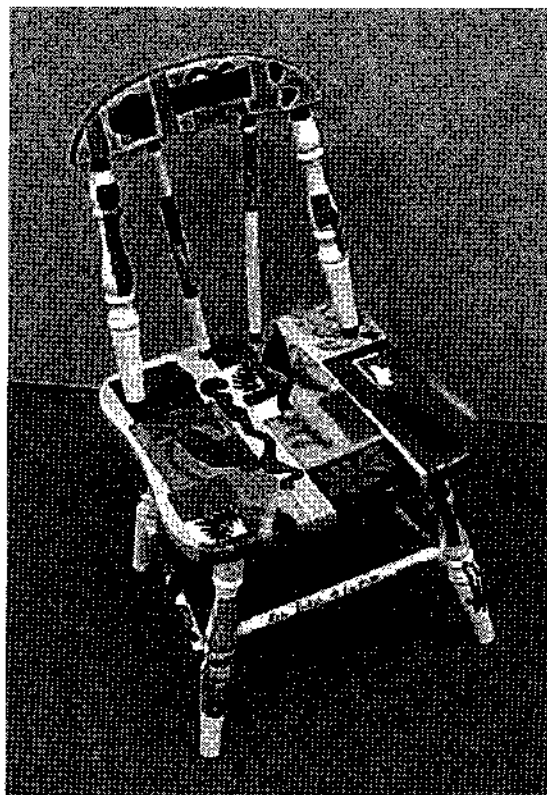
Historical, Cultural, and
Social Context



The student will demonstrate an understanding of visual art as a basic aspect of history and human experience.

Expectation C

The student will draw relationships between the stylistic choices artists make and the context within which they work.



Indicators of Learning

1. Critical Response: The student will compare similarities and differences in style and technique among schools of art and periods in art history, using information from a variety of sources.
2. Creative Expression: Inspired by the unique styles and forms of different artists the student will create expressive works of art based on the same subject or theme.

Kerry Williamson, Grade 11, "Chair," Mark Coates, Teacher, Mt. Hebron High School, Howard County Public Schools.

SAMPLE INSTRUCTIONAL STRATEGIES

OUTCOME II : VISUAL ART

Main Concepts, Artistic References, and Developmental Needs

Artworks can be examined in various ways according to form, subject, and context. Portraits from ancient to modern times yield many examples for stylistic and conceptual comparison. Other examples can be found within Surrealism, Impressionism, or other distinct art styles, or by comparing works from various historic periods, such as West African Carved Ivories of the Portuguese Colonial Period, Japanese Netsuke, and Inuit carved sculpture.

Expectation C

The following are examples of classroom instructional strategies that a teacher might use to help students work through the Learning Indicators to achieve the stated Expectation.

Sample Strategy for Indicator One (1)

The student will examine sculpted heads from such diverse exemplars as Egyptian, fifth century Greek, Roman portrait busts, Terra Cotta Warriors from the tomb of Chinese Emperor Qin, Benin bronzes of Nigeria, modern sculptor Edmonia Lewis (whose relief of Roosevelt appears on the dime), and the witty Red Grooms. Using several forms of visual charting and display, the student will identify and compare factors and variations in choice of material (such as geographic availability) technical workmanship, and the use of visual devices and details to establish identity and importance as they relate to style.

Sample Strategy for Indicator Two (2)

The sculpted head is frequently used as a monument that commemorates a life or an event. Inspired by diverse sculpted examples, the student will choose one to explore in depth by identifying its cultural affinity and purpose, analyzing it stylistically, and interpreting how the materials and style communicate information about the time and place in which it was created. To commemorate a significant event in his or her life, the student will carve a relief or sculpt a portrait in appropriate materials.



VISUAL ART OUTCOME II

Historical, Cultural, and
Social Context



High School

The student will demonstrate an understanding of visual art as a basic aspect of history and human experience.

Expectation D

The student will explain and support historical, theoretical and aesthetic assumptions to explain how artistic processes and content influence, and in turn, are affected by other disciplines.

Indicators of Learning

1. Critical Response: The student will use a study of historical periods to identify shared underlying philosophical values and cultural ideals that influenced the artists, authors, poets, and musicians, who contributed to a specific stylistic movement.
2. Creative Expression: The student will create artworks that are inspired by the philosophical values and cultural ideals of specific historical movements.

Jacob Lawrence, American, 1917-2000
"Daybreak—A Time to Rest," 1967 -
Tempera on hardboard, 0.762 x 0.612 m (30
x 24 in.) National Gallery of Art, Washing-
ton D.C. Gift of an anonymous donor.



SAMPLE INSTRUCTIONAL STRATEGIES

OUTCOME II : VISUAL ART

Main Concepts, Artistic References, and Developmental Needs

A study of relationships among the visual arts and other disciplines can provide the high school student with a rich sense of history that may not be apparent when studying subjects in isolation. Knowledge of specific art movements that have influenced other disciplines provides a context in which to learn about the values and ideals that facilitated the movement. Moving from rural areas early in the 20th Century, African American artists, musicians, poets, and dancers joined together to celebrate art forms based upon their ethnic heritage. African Americans gave cities their first taste of jazz and artworks that expressed life in the urban environment. The greatest expression of this movement took place in Harlem in New York City. The movement known as the Harlem Renaissance is similar to movements throughout the country that strengthen the arts in America with new art forms and innovative ideas. Among the contributors to the movement were: visual artists Aaron Douglas, William H. Johnson, Archibald Motley, Augusta Savage, and James Van Der Zee; authors and poets Jessie Redmon Fauset, Langston Hughes, James Weldon Johnson, and Alain Locke; musicians Eubie Blake, Duke Ellington, Paul Robeson, and Bessie Smith; and numerous entertainers, including Josephine Baker.

Expectation D

The following are examples of classroom instructional strategies that a teacher might use to help students work through the Learning Indicators to achieve the stated Expectation.

Sample Strategy for Indicator One (1)

The student will use a variety of references and other resources to identify the underlying philosophical values and cultural ideals that inspired the work of the artists, musicians, dancers, poets, and authors who contributed to the Harlem Renaissance. After this study, using knowledge of its aesthetics and socio-political context, students will participate in a dramatization in which they present biographical profiles highlighting the contributions of the men and women of the movement.



Sample Strategy for **Indicator Two (2)**

After studying the factors that influenced groups of artists, musicians, writers, dancers and architects participating in a specific movement, the student will select media and processes to create an artwork inspired by the philosophical values and cultural ideals that guided those who contributed to the movement.

Notes:



VISUAL ART OUTCOME III

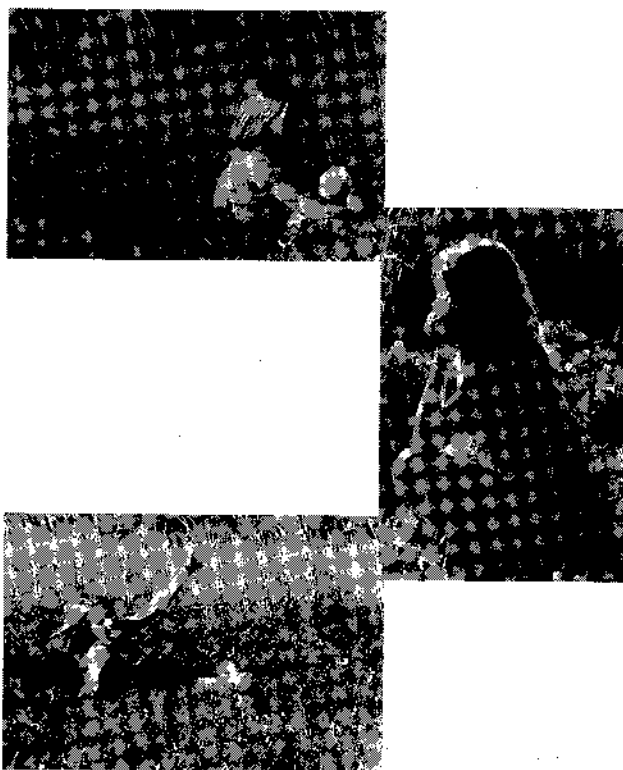
Creative Expression and
Production



The student will demonstrate the ability to organize knowledge and ideas for expression in the production of art.

Expectation A

The student will demonstrate competent application of the skills, knowledge, and attitudes required to produce works of art in a variety of media.



Indicators of Learning

1. Creative Expression: Within the context of a given or chosen art problem, the student will select media and experiment with processes and representational skills, exploring a range of ideas that can be expressed with different media.
2. Critical Response: In reflecting on the completed work, the student will describe, analyze, and interpret the meaning created and evaluate the choice and use of media, skills, and knowledge in solving the art problem.

Michelle Schweinsburg, Grade 12, "Photos 1, 2, and 3," Deb Ahalt, Teacher, Arundel High School, Anne Arundel County Public Schools.

SAMPLE INSTRUCTIONAL STRATEGIES

OUTCOME III : VISUAL ART

Main Concept, Artistic References, and Developmental Needs:

Van Gogh, Matisse, Picasso, Johns, Dine, Close, Bartlett, among others, have explored a single subject through a variety of media. They can serve as models for a process through which students can test different materials and styles while developing their representational skills. Jim Dine has rendered tools and items of clothing in different media, each communicating certain ideas about the objects. Jennifer Bartlett worked two images side-by-side, each based on the same subject matter, but rendered in contrasting styles and materials. Her book, *In the Garden*, documents a series of 200 studies exploring media and style while working from observation. Bartlett suggests that a wide range of feeling and meaning can be produced by interpreting a single subject matter in different media and style. By expanding skills with a variety of media and developing more sophisticated use of a given media, high school students will have a better sense of how expressive ideas can be developed and achieved, as well as the ideas and meanings that can be expressed through different media.

Expectation A

The following are examples of classroom instructional strategies that a teacher might use to help students work through the Learning Indicators to achieve the stated Expectation.

Sample Strategy for Indicator One (1)

After studying artists whose series explore a single subject matter through different media, the student will produce a series exploring different combinations of media and style in response to a given subject matter, such as a single object, still life, or a view from a window. Taking the challenge to a higher level, the student will produce companion images in contrasting media and styles, or multiple renditions of the same object in both two- and three-dimensional media.

Sample Strategy for Indicator Two (2)

The student will describe, analyze, and compare different works in a series that explore a single subject matter in different media and styles. The student will draw conclusions about how certain choices of media and style contribute to the expression of ideas and meaning.



VISUAL ART OUTCOME III

Creative Expression and
Production



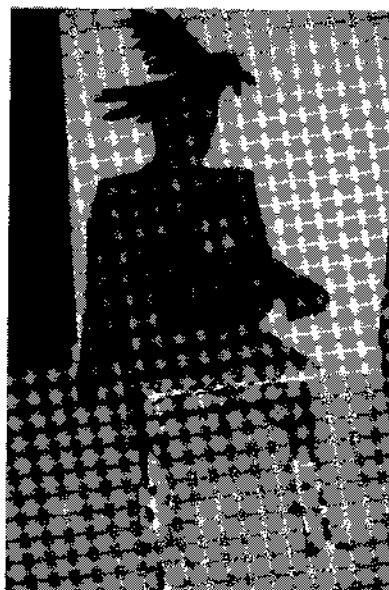
The student will demonstrate the ability to organize knowledge and ideas for expression in the production of art.

Expectation B

The student will create visual images that reflect knowledge of various subjects from observation and imagination.

Indicators of Learning

1. Creative Expression: The student will draw upon individual experiences as the basis for personally meaningful images developed through a process that includes:
 - using two or more strategies to generate ideas for personal work
 - solving intermediate representational problems by doing research, using references, models or practicing different strategies
 - crafting a quality product demonstrating care, thought and skill in making.



Edgar Allan Poe Chair - Mixed media, Centennial High School, Howard County Public Schools.

2. Critical Response: The student will describe source(s) of ideas for a personal work and discuss how ideas were generated, how representational problems were solved, what visual references or information was used, and how the work changed from beginning to completion, and what was thought about in the process of making the work.

SAMPLE INSTRUCTIONAL STRATEGIES

OUTCOME III : VISUAL ART

Main Concept, Artistic References, and Developmental Needs

Metaphorical artworks develop through a complex process of intuitive and intellectual thinking, exploration of materials, problem solving, and transformation of ideas into visual form. The essence of metaphor is understanding and experiencing one kind of thing in terms of another. For example, many structures function as gateways, monuments, vessels, or containers for ideas and feelings. Historical works and monuments, such as Claes Oldenburg's *Clothespin* and Maya Lin's Vietnam Veterans Memorial, metaphorically represent ideas and feelings. The visual metaphor acts as a coherent structure, highlighting certain ideas or feelings while hiding others. Metaphors are highly appropriate for adolescents because they organize structures, helping make sense of experience. Other examples of appropriate metaphors include journeys, altars, and reliquaries.

Expectation B

The following are examples of classroom instructional strategies that a teacher might use to help students work through the Learning Indicators to achieve the stated Expectation.

Sample Strategy for Indicator One (1)

Following an introduction to metaphor and metaphorical works, the student will identify and research content for a monument that commemorates an event, person(s), place, or object worthy of recognition. Following practice with materials and tools, the student will develop written, drawn, or three-dimensional sketches for the final work. The model will be completed in clay or other appropriate three-dimensional materials and will be accompanied by a site plan.

Sample Strategy for Indicator Two (2)

The student will present a model of a monument to a jury of peers who are role-playing a community board entrusted with responsibility for aesthetic and cultural decisions about public art. The student will explain the development of the metaphorical design, references used as source material, the representational style and media chosen for the work, and the rationale for the design of the site.



VISUAL ART OUTCOME III

Creative Expression and
Production



The student will demonstrate the ability to organize knowledge and ideas for expression in the production of art.

Expectation C

The student will analyze visual qualities in nature, art, and the built environment, and develop creative works of art in response.

Indicators of Learning

1. Creative Expression: The student will identify a design problem in the observed environment and propose a solution, incorporating elements of art and principles of design in a visual model of the proposed solution.
2. Critical Response: The student will use appropriate art vocabulary to describe, analyze, and interpret visual qualities found in the work of designers, architects, planners, and artists.



Lara Paolini, Grade 12, "Animal Letters," Nick Verbanic, Teacher, Arundel High School, Anne Arundel County Public Schools.

SAMPLE INSTRUCTIONAL STRATEGIES

OUTCOME III : VISUAL ART

Main Concept, Artistic References, and Developmental Needs

Artists, architects, and designers play significant roles in affecting aesthetic changes in the environment, applying design concepts to opportunities that range from small-scale graphic design and large-scale community improvement projects to creative projects that enhance the natural and built environments. Graphic designer Kasimir Malevich created posters, stage sets, and costumes. Frank Lloyd Wright and Frank Gehry designed art museums and other buildings. Other designers, like Maryland's Jim Rouse, have been responsible for community planning and harborside redevelopment projects in major American cities. Architects like I. M. Pei have designed public spaces in many countries. The artist Christo provides a model for creative projects that requires the permission and cooperation of many parties. The high school and local community present many opportunities for applying design concepts--publicity for events, signage, visual display and exhibition, traffic direction, safety initiatives, beautification of buildings and grounds, and creative projects. Adolescents, perceiving problems, need constructive venues for channeling their creative responses. Through the design process, high school students learn how aesthetic changes occur in their communities and gain insights into the skills that artists and designers use as they work cooperatively and creatively with politicians, lawyers, scientists, and environmentalists.

Expectation C

The following are examples of classroom instructional strategies that a teacher might use to help students work through the Learning Indicators to achieve the stated Expectation.

Sample Strategy for **Indicator One (1)**

The student will find propose solutions to visual aesthetic problems identified in the school or local community. The process should include conducting research; and development of a proposal, including a prototype or model; and documentation of design sources used as inspiration for the proposed solutions.



Sample Strategy for **Indicator Two (2)**

The student will describe, analyze, interpret, and evaluate design solutions of national and international artists and designers, as well as those of the school and community. The student will present personal solutions for a design problem to a jury of peers, defending its aesthetic and utilitarian merits.

Notes:



VISUAL ART OUTCOME IV

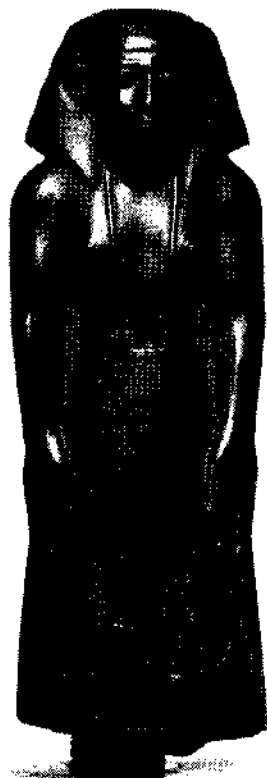
Aesthetics and Criticism



The student will demonstrate the ability to identify, analyze, and apply criteria for making visual aesthetic judgments.

Expectation A

The student will apply knowledge of aesthetic traditions and conventions, including contemporary criticism to find value in diverse art works.



Indicators of Learning

1. Critical Response: The student will critique artworks, applying different theories of art to judge personal art work and that of others.
2. Creative Expression: By exploring different criteria and multiple models for judging diverse works of art, the student will create a series of artworks based on a selected set of criteria

Statue of a high official. Reinscribed for Pa-Di-Isset" (Egyptian, Middle Kingdom, Twelfth Dynasty, c. 1941-1783 BC)(Inscription, c. 945-712 BC) Basalt, Height 12 in. (30.5 cm) Walters Art Gallery, Bequest of Henry Walters, 1931; 22.R03.

SAMPLE INSTRUCTIONAL STRATEGIES

OUTCOME IV : VISUAL ART

Main Concepts, Artistic References, and Developmental Needs

Finding value in the artwork of a particular culture, ethnicity, period, or school of art may involve a somewhat homogenous set of criteria; expanding those criteria to encompass unrelated artworks requires application of alternate models of criticism. In considering artworks created for different purposes, of different media, and from different times and places, the high school student will need to determine appropriate criteria and models for judging disparate works, such as the paintings on the cave walls of Lascaux, the Egyptian Temple of Amon Mut-Khonsu at Luxor, beadwork from the Ndebele people, Picasso's *Guernica*, photographs by Ansel Adams, Disney's *Fantasia*, and Simon Rodia's towers in Los Angeles. Developing awareness of the many theories and formal structures for judging art provides opportunities to value very different kinds of artwork from diverse cultures. Closely related to art historical studies, knowledge of the aesthetics and conventions of a culture aids critical analysis and informs judgment, while promoting appreciation. Identifying and applying the concepts of different critical models allows the student to determine the significance of artworks in terms of historical, cultural, ethnic, stylistic, and media contexts.

Expectation A

The following are examples of classroom instructional strategies that a teacher might use to help students work through the Learning Indicators to achieve the stated Expectation.

Sample Strategy for Indicator One (1)

After discussion and application of several theories of art and critical models, the student will study a set of dissimilar artworks such as those listed above to determine criteria appropriate for judging art from various traditions and cultures. The student will select criteria from the art of one tradition or culture, discuss its characteristics in comparison to others, and produce artwork informed by it.



Sample Strategy for **Indicator Two (2)**

Students will work in teams to investigate the work of artists from various cultures, periods, or ethnicities, gathering a body of information from many sources, including the Internet. Students will view works and read criticism to develop concepts of expression, intent, and interpretation. Upon completion of the work, each team will produce an artwork demonstrating their findings along with a written statement or press release about the work. Studies may range from the caves at Lascaux to Simon Rodia's towers in Los Angeles, an exhibit at the National Museum of American Art, or an investigation of one artist's work on the Internet.

Notes:



VISUAL ART OUTCOME IV

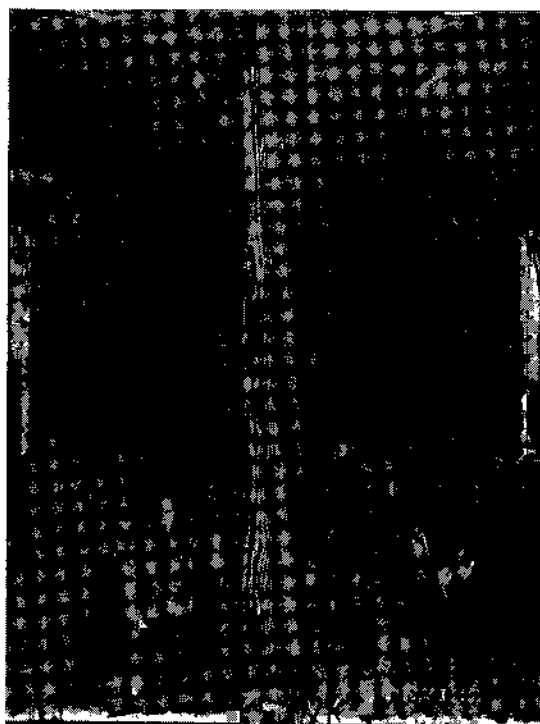
Aesthetics and Criticism



The student will demonstrate the ability to identify, analyze, and apply criteria for making visual aesthetic judgments.

Expectation B

The student will examine and refine a personal set of criteria for judging works of art and the visual environment.



Indicators of Learning

1. Critical Response: Based on the continuing analysis of artworks, the student will present a series or process portfolio of cumulative personal art works that exemplifies the criteria used to create it.
2. Creative Expression: Having analyzed the work of several artists, the student will create a series of works based upon implementing information gained from the study to address form, theme and context.

Jasper Johns (American, Born 1930) "Device" 1962, Oil on canvas with wood 40 x 30 in. (1016 x 76.2 cm) The Baltimore Museum of Art: Purchase with funds provided by the Dexter M. Feary, Jr. Trustee Corporation Fund, and by Edith Perry Hooper (BMA 1976.1).

SAMPLE INSTRUCTIONAL STRATEGIES

OUTCOME IV : VISUAL ART

Main Concepts, Artistic References, and Developmental Needs

By examining the body of work of individual artists, such as Rembrandt, Biggers, Warhol, and Frankenthaler, the student will recognize patterns of development of goals, intent, concepts, aesthetic emphases, media usage, and social context. Study of the style and mix of criteria of each artist allows the student to determine his or her own criteria for expression. Viewing artwork created over a period of time allows the student to reflect on the experience and vision that sustain concept, technique, or statement for a series of works. A gallery or exhibition space in the school provides a center where students view the work of their peers, and where they can discuss artistic goals and criteria. The student becomes more productive and better understands the meaning of art by identifying operative criteria of established artists.

Expectation B

The following are examples of classroom instructional strategies that a teacher might use to help students work through the Learning Indicators to achieve the stated Expectation.

Sample Strategy for Indicator One (1)

The student will research the work of three artists, using a variety of resources. He or she will consider the criteria used to produce a definitive body of work created over time, such as Rembrandt's etchings and self-portraits, Helen Frankenthaler's use of color as fluid sensation, John Biggers's paintings of African American life, and Warhol's Pop interpretations of commercial graphics. Having determined unique critical elements in each sequence of artwork, the student will present a process portfolio of cumulative personal artwork that demonstrates the criteria selected for creating it.



Sample Strategy for Indicator Two (2)

Having studied such artworks as Degas' *Dancers*, Matisse's *Cut-outs*, Back bronze reliefs, Miriam Schapiro's *Anatomy of a Kimono*, or Frida Kahlo's self-portraits, the student will choose an exemplar to learn about the criteria for production of a series of art works that demonstrates the development of a concept or theme. The student will create a series of artworks using personally developed criteria for expression. The work may be displayed as a developmental or conceptual sequence or both.

Notes:



**VISUAL ART
OUTCOME IV**
Aesthetics and Criticism



The student will demonstrate the ability to identify, analyze, and apply criteria for making visual aesthetic judgments.

Expectation C

The student will develop and refine criteria for judging art, and apply the criteria to personal choices and strategies in decision making and art production.

Indicators of Learning

1. Critical Response: The student will study the work of contemporary artists in exhibits, media and print to determine the value of unique combinations of formal criteria, purpose, and expression.
2. Creative Expression: The student will design a presentation of personal work as a process portfolio to demonstrate a set of criteria that reflects personal aesthetic choices.



Alison Saar, Installation, "Catfish Dreamin'," Contemporary Museum, Baltimore, Maryland.

SAMPLE INSTRUCTIONAL STRATEGIES

OUTCOME IV : VISUAL ART

Main Concepts, Artistic References, and Developmental Needs

Through study of themes in art and current trends expressed by contemporary artists, students gain understanding in visual thinking and learn to connect art to their world. As they study artists whose work communicates a message, students analyze the manner in which the intent of the artist and use of aesthetic elements achieve that message. In-depth study of a few artists whose artwork delivers a clear message to the student fosters greater comprehension of art in general, and a positive attitude toward criticism and the value of analysis. Personal criteria for both judgment and production develop gradually. Analytic studies in valuing art are aimed at supporting student growth in both self-realization through studio experience, and discovering meaning in the complex milieu of art from prehistoric to postmodern.

Expectation C

The following are examples of classroom instructional strategies that a teacher might use to help students work through the Learning Indicators to achieve the stated Expectation.

Sample Strategy for Indicator One (1)

Based upon museum visits, studio exhibits, art historical references, or arts council shows, the student will research the artwork of several contemporary artists, using a number of resources for critical reference. Print, web pages, and digital media that cover both image and commentary will be sought and utilized. After close observation of the artwork and examination of the body of criticism, the student will identify examples of artworks that typify current art trends and the individual styles of contemporary artists. Students will research at least three examples that typify their personal preferences, and provide written or oral commentary. Having provided the critical reference, students will write and illustrate an art review that relates a contemporary art trend to current events and societal issues.



Sample Strategy for Indicator Two (2)

Having determined personal criteria for creating art, and having researched contemporary and traditional art trends, the student will create a process portfolio to demonstrate individual aesthetic choices and personal style. The folio will include commentary. Theories of art and artists whose work has been influential should be cited. The portfolio may be traditional or digital, and will reflect the student's growth in understanding artistic skills and developing style.

Notes:

